

Sprinchorn, Carl, 1887-1971.

**The Carl Sprinchorn exhibition / introduction and
catalogue by Christian Brinton.**

New York City : Galleries of Mrs. Albert Sterner, [1922]





NORTHERN SPRING

THE
CARL SPRINCHORN
EXHIBITION

INTRODUCTION AND CATALOGUE

By

CHRISTIAN BRINTON



GALLERIES OF
MRS. ALBERT STERNER
NEW YORK CITY

1922



WOMAN IN EVERGREENS

CARL SPRINCORN

By CHRISTIAN BRINTON

And Pegasus continued his flight to Heaven, where he dwelt among the stars

AN eager, ceaseless odyssey in quest of fresh plastic and chromatic stimulus has been the aesthetic career of Carl Sprinchorn. He has always been a seeker and a searcher. Imbued with true Nordic restlessness, this young Swede recalls his eclectic compatriot Egon Lundgren, who flitted over the face of Europe jotting down with imperishable charm the fragrance of brighter, braver days, and nights more ardent and ingratiating. The details of Carl Sprinchorn's life and apprenticeship are immaterial. It is merely necessary to note that he was born in Broby, Christianstads Län, Sweden, May 13, 1887, and came to America at the age of seventeen, when he entered the New York School of Art. That he pursued his preliminary studies under Robert Henri was a matter of significance at the time, though it has never been the outward facts of existence that have influenced Sprinchorn. ¶ The first collective exhibition of drawings by Carl Sprinchorn, which were placed on view at Hellman's, in April, 1916, betrayed no hint of emphatic stroke or frank studio realism. The young venturer in form and colour had meantime travelled extensively in America, and had also been abroad a couple of times, bringing back with him delicate, suggestive impressions of Continental type and scene—the sparkle of Parisian midinette, the more insistent allure of London night life, and the mystic charm of the Copenhagen women gliding like wondrous white peacocks among the pulsing lights and dark foliage of the Tivoli Gardens. ¶ Manon Lescaut, Bernhardt in Camille, the Ballet Russe, glimpses of the Champs-Élysées or Versailles—such were his gleanings from foreign lands,

expressed in spirited line and subtly modulated passages of blue, purple, pale yellow, and green. Full of genuine aesthetic sensibility, as well as a certain sensuous, aristocratic nostalgia, these sketches constitute the initial phase of Carl Sprinchorn's development. ¶ The artist was, however, soon to confront subjects more in consonance with his own inner nature, and this material he found not in café or theatre, but amid the crisp, silent whiteness of the North. Impelled by a desire to voice those latent atavisms that stirred within, Carl Sprinchorn, in November, 1919, joined the little Swedish-America settlement at Monson, Maine, where he has since lived and painted almost without interruption. During his sojourn at Monson, in the heart of the Maine woods near Moosehead Lake, Carl Sprinchorn has by turns worked as a lumberjack, and stood before the easel recording his reactions to the rediscovered world about him. ¶ Always responsive to the poetic and subjective appeal of external appearance, he has produced a series of decorative compositions in oils, and a score or so of water colour sketches, that constitute a new contribution to current art. Days spent in the lumber camp, and nights passed gliding on skis under the far stars have helped Carl Sprinchorn to approach his chosen themes creatively, not to copy nature with heavy-handed pedantry. Under his free, responsive brush strokes the snow becomes a pervasive presence, not a mere physical phenomenon, and the woodsmen and their horses symbols of they who wrestle silently and valiantly with nature and fate. ¶ In these luminous, fresh-tinted panels, Carl Sprinchorn has won his release from the realm of insistent objectivity. His teamster standing at the horse's head with bridle in hand seems a veritable Bellerophon, and his horse, the winged steed that haunts the hieratic vision of Gustave Moreau, or the sumptuous colouristic fantasy of Odilon Redon. It is among the modern mystics that Carl Sprinchorn finds his appointed place.

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Sp854
Sprinchorn

CATALOGUE

OIL PAINTINGS

- 1 THE HUNTER. Monson, Maine, 1920
- 2 WOODSMAN GREETES THE RISING SUN. Monson, Maine, 1920
- 3 THE BLUE ICE FOREST. Monson, Maine, 1920
- 4 AUTUMN STILL-LIFE. NO. 1. Monson, Maine, 1920
- 5 AUTUMN STILL-LIFE. NO. 2. Monson, Maine, 1920
- 6 AUTUMN STILL-LIFE. NO. 3. Monson, Maine, 1920
- 7 BOREAL FOREST PAGEANT. Monson, Maine, 1921
- 8 SNOW-WINGED HORSES. Monson, Maine, 1921
- 9 WOMAN IN EVERGREENS. Monson, Maine, 1921
- 10 SNOW FIGURE. Monson, Maine, 1921
- 11 THE FEAR FOREST. Monson, Maine, 1921
- 12 NORTHERN SPRING. Monson, Maine, 1921
- 13 CEDARS AFTER SNOWFALL. Monson, Maine, 1921
- 14 THE SNOWFALL. Monson, Maine, 1921
- 15 FROST SHAPES. Monson, Maine, 1921
- 16 EASTER. Monson, Maine, 1921

Dedicated to the memory of Mary Rogers.

WATER COLOURS

- 17 TREE BOUQUET—AUTUMN. Onawa, Maine, 1921
- 18 BURNING OF SUMMER. Moosehead Lake, Maine, 1921
- 19 AUTUMN FIRES. Blanchard, Maine, 1921
- 20 FIELD FLOWERS. Monson, Maine, 1921
- 21 LONE MAPLE—OCTOBER. Willimantic, Maine, 1921
- 22 WOOD INTERIOR—SPRING. Borestone Mountain, Maine, 1921

- 23 WOOD INTERIOR—SUMMER. Borestone Mountain, Maine, 1921
- 24 THE SCARLET SEASON. Buck Hill, Monson, Maine, 1921
- 25 COLUMBINE AND TIGERLILY. Monson, Maine, 1921
- 26 MEADOW FLOWERS. Monson, Maine, 1921
- 27 BLUE FLAGS. Monson, Maine, 1921
- 28 THE FLAME TREE. Monson, Maine, 1921
- 29 GLIMPSE OF LAKE HEBRON. Monson, Maine, 1921

PASTELS AND DRAWINGS IN COLOUR

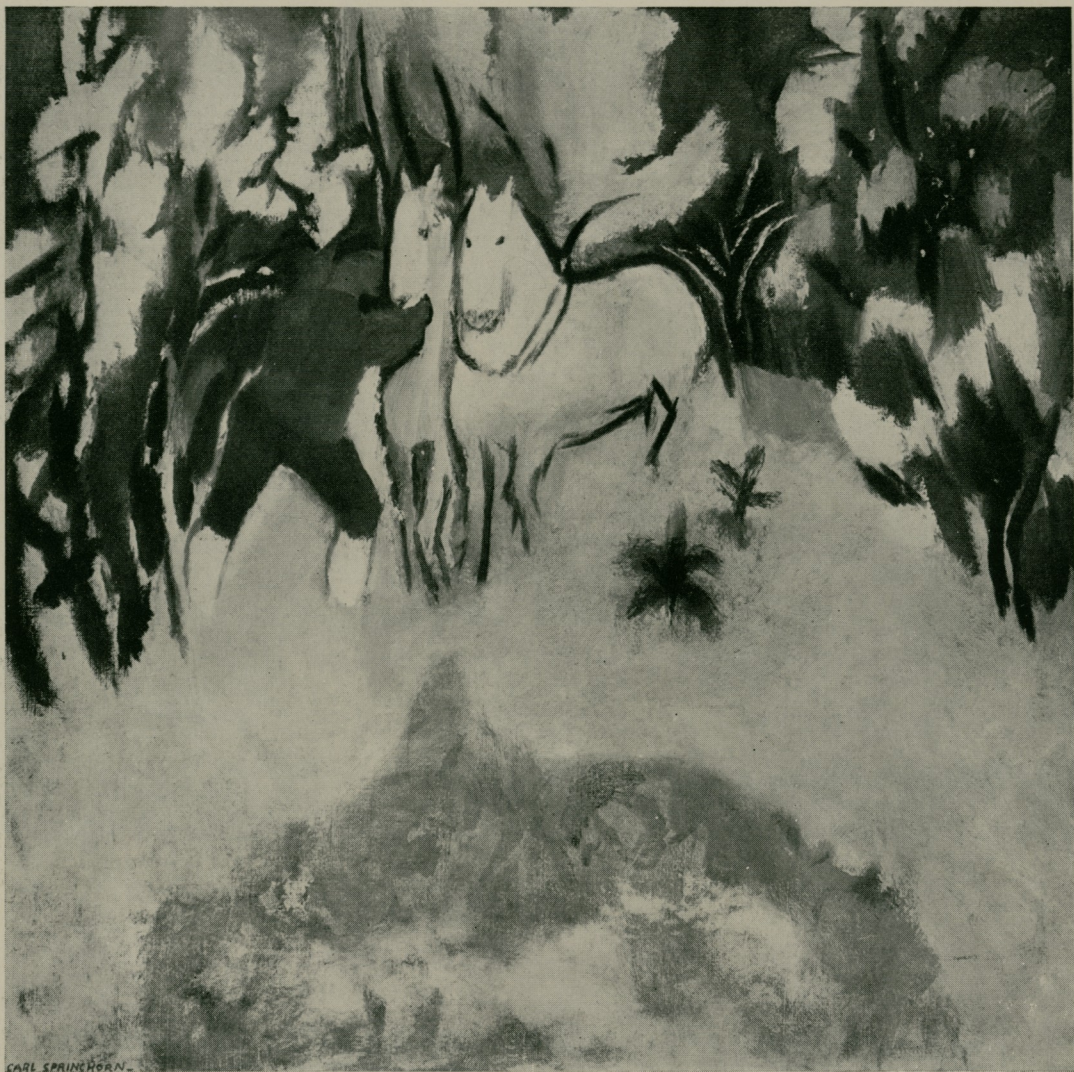
- 30 MIMI. Paris, 1914
- 31 FOKIN AND FOKINA. Paris, 1914
- 32 CHAMPS-ÉLYSÉE AT NIGHT. Paris, 1914.
- 33 ROMAN FANTASY. New York City, 1917
- 34 YVETTE GUILBERT. New York City, 1917
- 35 SPANISH DANCER. New York City, 1917
- 36 MARY GARDEN. New York City, 1918
- 37 THE OARSMAN. San Diego, California, 1918
- 38 PORTRAIT OF HENRIE WASTE. New York City, 1918
- 39 LA ARGENTINA. New York City, 1918
- 40 FLOWERS AT EVENING. La Cañada, California, 1919
- 41 FLOWERS AND NIGHT SKY. La Cañada, California, 1919
- 42 CALIFORNIA FOOTHILLS. La Cañada, California, 1919
- 43 YOUNG ACACIA. La Cañada, California, 1919
- 44 RED MOUNTAIN AND BAMBOO. La Crescenta, California, 1919
- 45 FLOWER GROUP WITH LANDSCAPE. California, 1919

DRAWINGS IN PEN AND INK

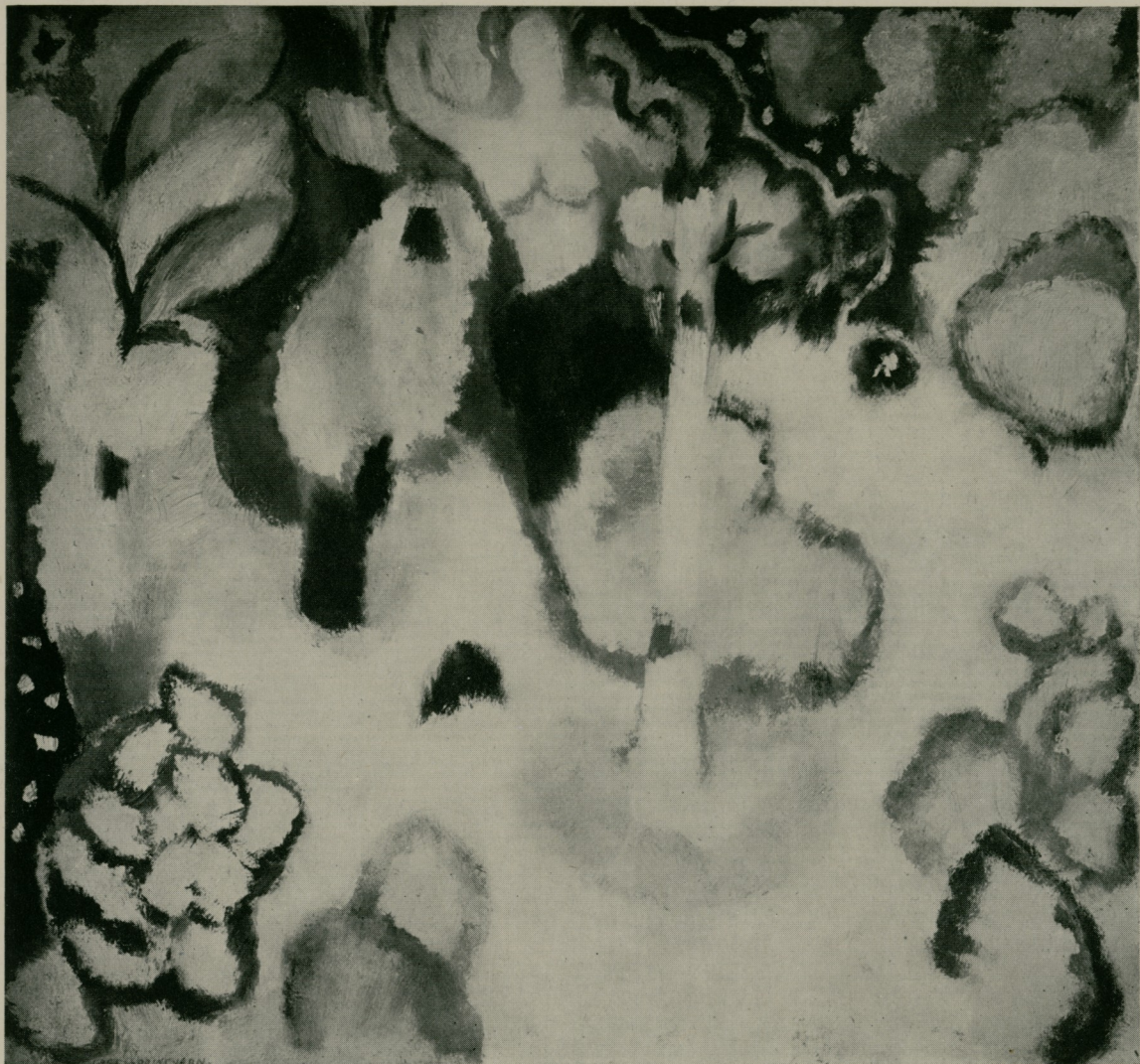
46—60 Dated 1918 to 1922



BOREAL FOREST PAGEANT



SNOW-WINGED HORSES



SNOW FIGURE

Redfield-Kendrick-Odell Co. Inc.
New York

Redfield-Kendrick-Odell Co. Inc.
New York



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St4